

LCVFSF plays a critical role in our community by connecting veterans with each other and the resources they need, as well as educating and counseling families to support veterans and service members. LCVFSF offers peer support and nurturing connections for veterans through programs such as the Cup-A-Joe coffee meetup, as well as close collaboration with the Dryhooch Drop-in Center and Catholic Charities to help find jobs for veterans.

This year, LCVFSF and its innovative approach to wellness were recognized by the Substance Abuse and Mental Health Services Administration (SAMHSA) for their work, *Fostering Healing and Recovery through Connection*.

During this National Suicide Prevention Week, LCVFSF deserves particular acknowledgement. Every day in the United States, an average of 20 veterans die by suicide. Each of their deaths is a tragedy. We owe it to the fine men and women who served us, and who may still bear the physical and often invisible mental scars of that service, to support them after they retire the uniform.

Later this month, LCVFSF is partnering with the Student Veterans Club of College of Lake County to lead a Ruck March to raise awareness of the epidemic of veteran suicide. Participants will march more than 20 kilometers from North Chicago to Grayslake in memory of the veterans lost every day to suicide. Many will walk with ruck sacks representing the symbolic weight carried by those who have fallen due to suicide and those who suffer from their loss.

For all their efforts to improve the lives of our veteran community and address the tragedy of veteran suicide, I thank the staff, volunteers, and supporters of the Lake County Veterans and Family Services. I wish them much success on the upcoming Ruck March and look forward to continuing to work with the Foundation in the days ahead.

HONORING NICHOLAS PAYTON

HON. JOHN CONYERS, JR.

OF MICHIGAN

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 14, 2017

Mr. CONYERS. Mr. Speaker, trumpeter and composer Nicholas Payton will be honored this year by the Congressional Black Caucus Foundation at the Jazz Concert that will take place during the 47th Annual Legislative Conference. Mr. Payton will perform at the concert with bassist Ben Williams, who will present his *Protest Anthology*. The concert will take place on Thursday, September 21, 2017, at the Walter E. Washington Convention Center, in Washington, DC. Mr. Payton will also receive the 2017 CBCF ALC Jazz Legacy Award for his contributions to jazz and world culture. To acquaint you with his accomplishments, I am pleased to share the following biographical information from Mr. Payton's website.

Like a master chef possessing a deft sense of proportion, taste and poetic flair, this forward-looking heir to the traditions of New Orleans blends an array of related musical food groups—Bebop, Swing, the Great American

Songbook, New Orleans second-line, Mardi Gras Indian, Instrumental Soul, Rhythm-and-Blues, Urban, Hip-Hop, and various Afro-descended dialects of Central America and the Caribbean—into a focused sound that is entirely his own argot.

On his latest recording *Afro-Caribbean Mixtape*, propelled by keyboardist Kevin Hays, bassist Vicente Archer, drummer Joe Dyson, percussionist Daniel Sadownick, and turntablist DJ Lady Fingaz, Payton seamlessly coalesces his interests, drawing on a global array of beats, melodies and harmonic consciousness to serve his lifelong conviction that music is a process by which the practitioner uses notes and tones to map identity and tell a story.

Payton states, “I’ve incorporated elements from all the things I’ve written and spoken about for years. It speaks to the moment politically in an overt way that my other albums don’t. On a musical-conceptual level, I think it’s my greatest work thus far.”

Payton’s aspiration to reclaim and redefine Black American Music fundamentals is a fulfillment of his birthright. He grew up across the street from Louis Armstrong Park, historically known as Congo Square, situated deep in the Treme, the neighborhood home base of many seminal New Orleans musicians and artists. In the 19th century, on Sundays only, enslaved Africans were allowed to gather in the public space of Congo Square to openly express African culture through singing, dancing and the playing of drums. Payton’s mother, Maria, is a former operatic singer and a classically-trained pianist, who at 70, still performs in church; his father Walter, a bassist-sousaphonist and music educator was a mainstay on the Crescent City music and recording scene. He would take his young son to gigs. He gifted Nicholas a trumpet when he was four.

“Our house became a rehearsal space for whatever band my father was in,” Payton recalls. “We had a big living room and a grand piano, and other instruments. Trumpet appealed to me most of all the instruments I saw around, and I got one for Christmas when I was four.” In just his childhood, Payton also became a proficient practitioner of tuba, trombone, woodwinds, piano, bass and drums. Before the age of 9, he sat-in with the Young Tuxedo Brass Band, a unit formed at the turn of the century that specialized in traditional repertoire. By 11, he received his first steady gig in the All Star Brass Band, a group of peers led by Trombone Shorty’s oldest brother, James Andrews, who were deeply influenced by the rhythmic and harmonic extensions of various bands. Mardi Gras Indian music was in his back yard, and he played no small number of rhythm-and-blues and hip-hop sessions. “I played all sorts of music,” Payton says. “I did everything.”

As a small child, Payton took as role models the “kool kats” who attended his father’s wee-hours rehearsals: drummers James Black and Herlin Riley; saxophonists Fred Kemp and Earl Turbinton; trumpeter Clyde Kerr, Jr.; and pianists Ellis Marsalis and Professor Longhair.

Not long after joining the All Star Brass Band, Payton started digging into his father’s record collection and came across Miles Davis’ *Four and More*, with George Coleman, Herbie Hancock, Ron Carter and Tony Williams. “I put on the second side first, and from

the moment I heard Tony’s 8-bar intro on sock cymbal, I was like, ‘I want to play music for the rest of my life.’ I listened to that record every day, to the point where I learned all the solos. I wasn’t trying to transcribe them. I’d just listened to it so much that I learned all the music, every bassline, everything.”

“After that, I listened to Freddie Hubbard, Red Clay, and then I went to Clifford Brown. Then I went to Louis Armstrong, who I wasn’t really into at the time. Even though I was playing in brass bands, I saw myself as doing something more modern. Wynton Marsalis and Terence Blanchard were my hometown heroes. I wanted to go to New York and play with Art Blakey, and do what they did. But Wynton told me, ‘All that stuff you’re checking out is cool, but you need to check out Pops.’ I was like, ‘Man, I don’t want to listen to that Uncle Tom music.’ I thought about the handkerchiefs and bucking eyes, the things that were shameful and debilitating to Black people, and I didn’t want any part of it. But through Wynton’s influence, I started investigating Armstrong, and found Pops was the catalyst for all of this other stuff that I love and listen to. I developed a simpatico.”

On the strength of his New Orleans upbringing and various concert appearances playing Armstrong repertoire on Jazz at Lincoln Center engagements with Marsalis, Payton—who had already established bona fides as a consequential modernist trumpet voice as a member of Elvin Jones-led ensembles on various tours and albums (*Youngblood*, *Going Home* and *It Don’t Mean A Thing*)—was soon branded as “the second coming of Armstrong.”

With the 2001 Armstrong homage, *Dear Louis*, Payton said “farewell to a perspective on playing music in terms of a repertory view of the masters,” and hello to the notion “that I would solely create music from my perspective as a young man in this world today.” That perspective, he adds, ties directly to his formative New Orleans experiences.

In 2014, Payton changed the name of his label from BMF to Paytone and released a trilogy of albums—*Numbers*, *Letters*, and *Textures*—that showcase the fruits of his decision a decade earlier to eschew the practice of writing tunes in favor of “creating moods, distilling the compositional element to its most essential thing.” He said: “If a melody comes into my head while walking through an airport, I’ll hum it into my Voice-Memo. If I dream a melody at night, I’ll walk to the keyboards in my bedroom and play it into my phone or recorder. I stockpile these ideas, and quite an accumulation of motific themes have built up.”

Payton’s ability to infuse early 20th century repertoire with idiomatic authority and life force elicited a comment from the late trumpeter Adolphus “Doc” Cheatham, who shared bandstands with the seminal pioneers of the 1920s and beyond, and was 91 when he recorded the Grammy-winning *Doc Cheatham & Nicholas Payton* in 1996. Doc described Payton, “He is the greatest of the New Orleans-style trumpet players that I’ve ever heard. And every time I hear him, he sounds better and better. I haven’t heard anybody like him since Louis Armstrong.”

Mr. Speaker, Nicholas Payton is a living jazz treasure and I urge all members to join me in commending him for his magnificent contribution to American and world culture.

APPLAUDING UNANIMOUS PASSAGE OF AMENDMENT TO PREVENT FEDERAL FUNDING FROM GOING TO UNSAFE CHILD CARE CENTERS

HON. TERRI A. SEWELL

OF ALABAMA

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 14, 2017

Ms. SEWELL of Alabama. Mr. Speaker, I rise to the Chairman and Ranking Member of the Labor HHS Appropriations Subcommittee for accepting the amendment I introduced with Ranking Member BOBBY SCOTT earlier this week. My amendment would prevent the flow of Child Care Development Block Grants to any child care providers with a record of health and safety violations that have resulted in injury or death at their centers. This amendment was drafted following the tragic death of five-year old Kamden Johnson at an unlicensed daycare center in my home state of Alabama.

For those of you who have not heard his story, Kamden Johnson died this August after being left in a hot daycare van at the preschool he was attending. His body was found later that day dumped at the side of the road.

Kamden's story is heartbreaking. First, because a young life was cut tragically short. Secondly, Kamden's death was preventable. Due to a state exemption for religious affiliated daycare centers, Kamden's daycare center was not subject to state oversight or inspections. As a matter of fact, the driver who was responsible for Kamden when he died had an extensive criminal record.

Despite Kamden's death, and despite the failure of Kamden's daycare center to meet commonsense safety standards, the childcare provider and other unregulated childcare centers like it can be eligible today for federal grant funding. After one of their children was discovered dead by the side of the road, this daycare center can still receive Child Care Development Block Grants.

On the opposite end of the spectrum, safe childcare centers which care for their children and are subject to regular inspection are struggling to make ends meet. Just this year, available slots at Head Start Programs were cut in four counties in my district. Each of the slots cut represent one more child who will not receive an early education, or who may be forced to attend an unlicensed daycare facility that puts their health and safety at risk.

I am a believer that Congress should act to increase funding for Head Start and that funding early learning is one of the best investments we can make in our country's future. But at a time when funding for early learning is limited, it is our responsibility to ensure that federal resources are going to the best possible daycares and preschools.

As of last year, there were 943 daycare centers in Alabama exempt from basic licensing standards. Over 30 Alabama legislators have come together to support a bipartisan bill extending licensing requirements to facilities currently exempt.

Right now, we have an opportunity to ensure that not one more federal dollar goes to a daycare center like the one that Kamden died at. We have a chance for both parties to work together and ensure that federal dollars for early learning are headed to child care

centers that parents can trust meet basic health and safety standards.

My amendment is a commonsense fix following a tragedy that we cannot and should not allow to happen again. Kamden's death this August was not the first child death at an unregulated daycare center in my state, and it will not be the last so long as we continue to fund centers that violate health and safety standards. For our children, for our parents, and for kids like Kamden, I know that we can and must do better.

I am proud that Congress has taken a step in addressing this major oversight in the funding of our nation's day care centers.

There is nothing more important to me than seeing our children learn and grow, and that starts with making sure our resources for early learning are going to the right place.

REMEMBERING CHRISTOPHER PATTI

HON. BARBARA LEE

OF CALIFORNIA

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 14, 2017

Ms. LEE. Mr. Speaker, I rise today to honor the life of Christopher Patti, who served as the Chief Counsel for the University of California, Berkeley, and was a well-respected member of the East Bay community. Mr. Patti died as a result of a vehicle accident on August 27th.

Mr. Patti graduated from Dartmouth College in 1980, before receiving his law degree from the University of Virginia in 1983, where he also served as the editor of the Virginia Law Review.

After graduation, he clerked for Judge Frank M. Johnson, Jr. of the U.S. Court of Appeals for the 11th District, and later embarked on a career in litigation at Heller, Ehrman, White & McAuliffe in San Francisco.

After a few years as a litigation attorney, Mr. Patti changed course and left private practice for public service. In 1990, he joined the University of California (UC) system, working as an attorney in the Office of the General Counsel for the UC Office of the President from 1990 through 2010.

In 2010, he moved from the Office of the President to serve as the Chief Campus Counsel at the University's flagship campus in Berkeley. Since his appointment to this position, he distinguished himself by guiding the campus through very challenging times, and developed a reputation among his peers as someone who "represented the best of Berkeley".

Mr. Patti's commitment to public service and public education, and his career working to support the important mission that the University plays in the East Bay, and worldwide is certainly a testament to that fact.

UC Berkeley Chancellor Carol Christ recalled of Patti that he was "extraordinary . . . and he had a deep core of integrity that motivated everything that he did".

I am grateful for Christopher Patti's service to the UC system, and the Berkeley campus in particular, and to the people of California. As a proud UC Berkeley alumna, I am tremendously saddened by this significant loss to the campus community.

Beyond his many professional accomplishments, Mr. Patti was a loving husband, and fa-

ther who is survived by his wife, Jocelyn Larkin, and two sons, Vincent and Gabriel.

Today, on behalf of California's 13th Congressional District, I salute the life and service of Mr. Christopher Patti. I offer my sincere condolences to his family and friends, and the entire UC Berkeley community who are joined in grief at this incredible, and unfortunate loss.

HONORING ALBERTO GONZALES

HON. DON BACON

OF NEBRASKA

IN THE HOUSE OF REPRESENTATIVES

Thursday, September 14, 2017

Mr. BACON. Mr. Speaker, I rise to commemorate Hispanic Heritage Month by honoring a dedicated community leader from Nebraska's Second Congressional District with an inspirational story. Alberto "Beto" Gonzales' countless stories of overcoming adversity and selfless contribution to the youth of our Hispanic community, serve as a shining example and model for current and future generations.

Mr. Gonzales grew up in the Hispanic neighborhoods of South Omaha, where his father worked in the thriving meat packing industry. His mother cared for him and his six brothers and sisters and was a positive influence in their lives. As a Christian, she also believed in the power of prayer in daily life. Unfortunately, Alberto fell into drugs, alcohol, and eventually depression and thoughts of suicide.

By the time Beto was 11 years old he was already part of his first street gang and in 1977, spent five days in jail for a knife fight where he was defending himself against several male attackers. Had an observer not testified in his defense, he would have likely spent 30 years or more in jail.

At the age of 23, Alberto met a woman who would become one of his most influential mentors; Sister Joyce Englert with the Chicano Awareness Center in South Omaha. Through her efforts, Beto learned about Christ and was able to get off drugs permanently. His memories of his mother praying for him as a child helped him to make the positive life changes. As a result, Beto committed the rest of his life to helping young people overcome the obstacles and influences of living in poverty, as well as the intense peer pressure from gangs. His commitment was sealed in a tattoo on his arm of the scripture found in Psalms 23:4.

Alberto struggled with academics and barely made it through high school, but Sister Joyce was an instrumental part in helping him overcome a learning disability, teaching him to read and write, and eventually convincing him to enroll at Metro Community College in 1983. He recalls being more scared to pick up a college book than a gun. Though Beto took longer than most to complete his Associates Degree in Chemical Dependency, his perseverance would pay off later in his professional career.

As gang and drug activity exploded in South Omaha in the late '80s and 90s, so did the opportunities for Beto to help endangered youth in that community. While most who work in this field burn out after seven years, Alberto has served in this area for more than 32 years. Beto ran drug and alcohol treatment groups while doing extensive outreach with schools through the Chicano Awareness Center. After that, Alberto served as a National